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Composition by Sigourd Skou, Instructor, Grand Central School of Art.

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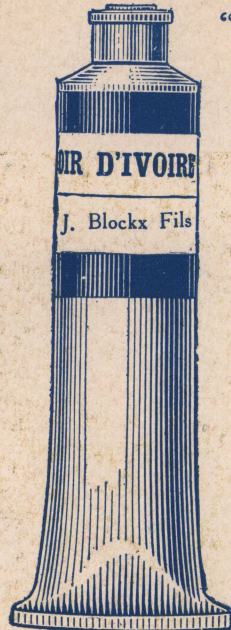
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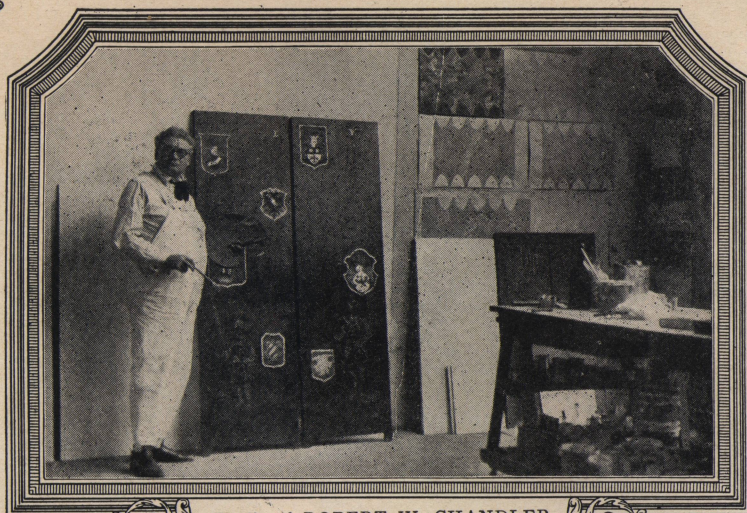
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THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

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No. 8

Water Color Painting on the Seaside

By GEORGE PEARSE ENNIS

The free and delightful art of water color painting is again gaining its former position in the art world. For many years this medium has been under a cloud; the general opinion being that it is not permanent. That its color would fade was the most

frequent expression heard, notwithstanding the fact that this medium is a very old one and many of the fine works handed down from the middle ages are in water color.

During the last fifty years many people seemed to think that water color was to be taught to young ladies attending finishing schools, a medium of the amateur, whereas it is, as a matter of fact, the medium of the master. Since it does not admit of change once the picture is begun it demands of the artist before brush touches paper a maturity of judgment and a finality of preconception more absolute than in any other medium so that its expression is most highly subjective and lyrical. The original conception of composition and color must be understood and set down with purity and vigor as water color loses its charm when worked over. The magical speed with which atmosphere



WATER COLOR COMPOSITION BY THE AUTHOR

springs from the brush of a skilled painter infuses in it a spirit of buoyancy which perhaps characterizes its unique charm as against that of other kinds of painting and found in no other medium.

Traveling and working along the north-

east coast of America, where light equipment is a necessity, I have found water color invaluable. I landed on the Newfoundland at Port Aux Basques and then started on a four-hundred-mile trip along the coast by a freight steamer. We put into all the little villages tucked under the towering cliffs where you may sometimes stay a few hours, or possibly all day if there is a heavy sea running, and if you are eager to set down on paper a scene that must needs be done quickly, for no freight steamer has the discriminating taste to wait on picture making, no valuable moments need be lost with water color, for you have only to pull out your pad from its waterproof cover, set up your wire camp stool and go to work either on shore or on deck in but a few minutes' time.

In many ports of call the ship pushes into a narrow passage, sheltered and protected



WATER COLOR STUDY BY J. SCOTT WILLIAM

from the heavy swell of the North Atlantic with cliffs precipitous as cataracts rising a thousand feet above. Cliffs forged in brilliant color, making you forget the hard drabness of life there; rocks charged with many shades of blue, red and golden greens, with purple welding and building it all together. Sometimes they seem to flash in the sun or again they look grim, grey, solitary and unrelenting. One critic evidently felt this so strongly that she declared that one picture of mine made a vivid impression of "exaggerated brutality," but I think even she would concede this impossible if she saw certain aspects of this forbidding land. The flat-topped houses squat closely against the great walls and with their blue black or red tipped roofs become an integral part of their surroundings, never touched by sunlight, living in perpetual shadow.

The quaint character of the people removes one far from modern day life. Without exception it is the wildest stretch of coast on the northeastern seaboard and the only access to the outside world is by this one little steamer's weekly visit. Winter before last the ship was icebound in one of the bays for nine weeks, short of food and enduring every possible hardship. Three hundred native men trekked sixty miles inland to the railroad to bring back twenty-five to fifty pounds of flour on their backs with the temperature at forty degrees below zero. And in the lives of the deep sea fishermen

there are many such scenes of hardihood. The grim and relentless struggle to wrest the food that is their chief mainstay of life from the treacherous fastnesses of the sea is for the Newfoundland fishermen but the routine of daily work and the very closeness of fateful and tragic hazards invests their gestures and the scene with a larger significance. To be stirred to paint most happily such is the coast of Newfoundland and yet it has great charm, as have Saint Pierre and Michelon, the two little French Islands where the inhabitants live as they did one hundred years ago.

The contrast of this type of life with that of the West Indies is, of course, most vivid. Take Nassau, for example. Here all is soft and mellow with balmy air and star-wrought nights of magical beauty. Close to the blue green water whose brilliant clarity is like that of cut gems, grow the haunting sea grape trees, bent and twisted. Their leaves, enormous in size, range in color from a deep sea green to red and yellow, sometimes shot with several colors and giving the appearance of a beautiful mosaic. Here and there in the dazzlingly white sand of the shore are outcroppings of the curiously pitted cocine rock and occasional thickets of sisal, palmettoes and slender trunked palm trees.

The town itself is steeped in the color of pink, cream and yellow garden walls with daubs of the strident cerise of the bougainvillea, starred masses of jasmine, and the smoky blue of the patria. Here there is a sense of ease and gaiety and the perfumed bouquets of the hidden gardens give a feeling of romance and intimacy totally lacking from the sterner proceedings of the far north. But at times the relentless blaze of the noonday sun is a reminder that the tropics, too, have their rigors.

In Nassau the surrounding islands are called out islands, while the isolated villages of Newfoundland are called the out ports. So the Atlantic seacoast of America and the islands adjacent offer endless material to artists and students willing to risk a little comfort and take to the outdoors.

With the coming of Spring and Summer the artist, like the camper, begins to plan new equipment and scenes for painting. The coast of North America is constantly being explored for its hidden lore of beauty and both individuals and schools are finding in it interesting new localities for painting.

There will be the usual colonies and groups of painters at Provincetown, Boothbay Harbor, Point Pleasant, and Gloucester, who will not be able to slake the thirst of sea fever with the sights and sounds of the city. Summer schools will be formed at various points, such as the Grand Central School of Art, which will give its students the unique advantage of painting the brilliant waters of the Atlantic at Point Pleasant, N. J., and other schools such as Henry B. Snell at Boothbay Harbor, Hawthorne's at Provincetown and many others will follow suit in seeking the outdoors. Not a few individual artists will succumb to the spell of the sea and invade the coast, searching for new and quickening scenes or searching for new scenes to quicken quiescent dreams into life.

For all those who are moving from place to place the beauty of water color painting and its practical possibilities in traveling cannot be overestimated.

WOULD BAR NUDES

Scant sympathy from artists and critics greeted the recent contention of Miss Carolyn Haywood, young Philadelphia artist, that the place for the nude figure may be in the studio, but not on the gallery wall in a public exhibition. Miss Haywood expressed this opinion in an address at the New Century Club, Philadelphia, on the 120th annual exhibition at the Pennsylvania Academy of the Fine Arts.

She mentioned four nudes in the exhibition as particularly objectionable, centering her criticism about "Vanity," by May F. R. Clay, and "The Pink Curtain," a nude by Dickinson, who last year won the popular prize at the academy.



COMPOSITION, IN WATER COLORS, BY SIGOURD SKOU

NATIONAL ACADEMY EXHIBITORS WIN PRIZES

Award of nine prizes for works in the hundredth annual exhibition of the National Academy of Design, at No. 215 West 57th Street, New York, which opened March 31st, was announced by Charles C. Curran, Secretary of the Academy. The awards are:

First Altman Prize, \$1,000, Hobart Nichols, N. A., Bronxville, N. Y.

Second Altman Prize, \$500, Ernest L. Blumenschein, A. N. A., Taos, N. M.

Thomas B. Clarke Prize, \$300, for best American figure composition, Miss Gertrude Fiske, A. N. A., Boston.

First Hallgarten Prize, \$300, Clarence Johnson, Lumberville, Pa.

Second Hallgarten Prize, \$200, Stanley Woodward, Boston.

Third Hallgarten Prize, \$100, Jerry Farnsworth, Washington, D. C.

Ellin P. Speyer Memorial Prize, \$300, Carl Rungius, N. A., No. 96 Fifth Avenue, New York City.

Isaac N. Maynard Prize, \$100, for best portrait, William Auerbachh-Levy, No. 137 East 34th Street, New York City.

Saltus Medal for Merit, John E. Costigan, A. N. A., Orangeburg, N. Y.

* * * *

Other items relating to the activities of the National Academy of Design will appear in this magazine from time to time.

Avoiding Pitfalls in Selecting a School

Great sympathy should be felt for the art student who comes to New York or any large city in quest of the right school.

Knowing no one to give intelligent advice, they seek the magazines and find the "ad" that promises everything dear to the heart, from subject to price, with positions of high salary thrown in as bonus after a few months of study. The alternative is to work at some old-time school which has, perhaps, no course of study attractive to the student from point of subject or expense. There are many

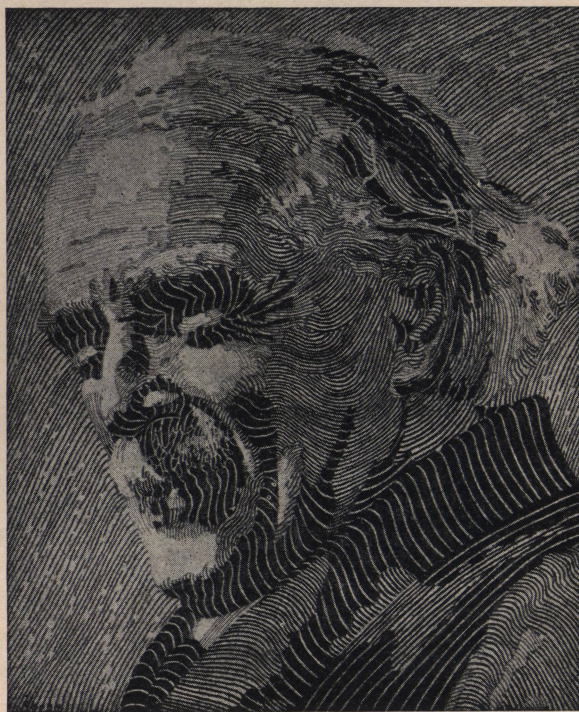
schools where one may enter and work from the model or enter some other class for which they are totally unprepared, hence assuring a period of wasted effort.

If only some one who knows could tell them in time not to be caught in the trap of promises, but to go slowly and investigate the standard of the school before entering, and warn them of the many pitfalls in so-called courses of study, it would save many heart breaks and precious time, to say nothing of the money spent.

There are many schools who have little to make their extravagant promises on, yet frame everything in such plausible advertising that it is most difficult for the layman to decide against all of the boldly told advantages for a school of a more dignified and sincere type.

Again there are honest schools who fill their classes with students, some of whom are of an indifferent calibre. A large class of mixed interest lessens the possibility of the interested student to finish as quickly as they would were the numbers fewer and more seriously inclined.

There is a tremendous amount of "pad-



PENCIL PORTRAIT OF LLOYD GEORGE—BY ANNA HULL
FROM PHOTOGRAPH

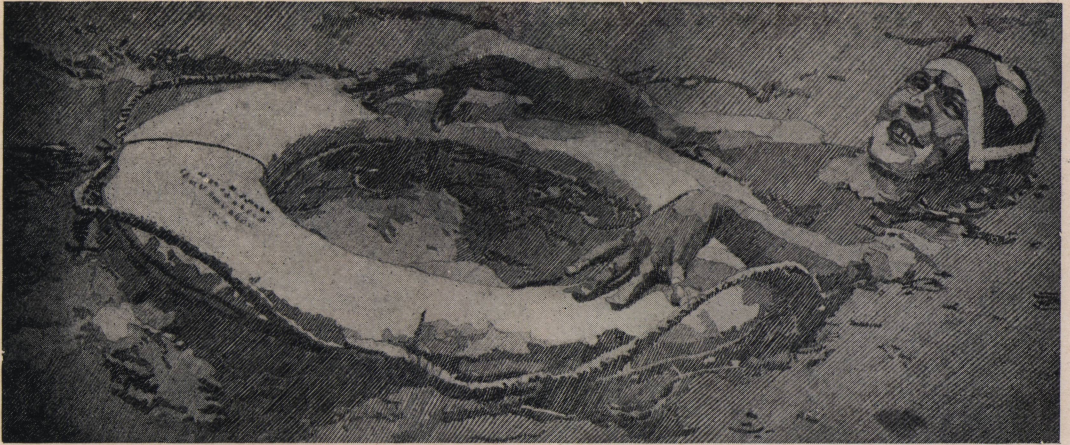
ding" in so-called courses of study that will be of no use in the commercial field of Art.

These subjects are injected, not purely from a desire to make a longer course, but more because the courses are arranged by academic artists who feel that art for art's sake comes first. This is an honest road but a slow one, due to the many subjects fed to the raw student, in the hope that some of his rough edges will be rubbed off before he gets to the higher painting classes.

Antique or cast is one of the fearful wastes of time, the discouragement to many who want to arrive at a point where they may use their work commercially. The new student needs help in the first steps more than at any time thereafter. The beginner in the antique class is usually given a stick of charcoal and told to make a simple outline drawing. As a matter of fact, there is no outline around anything. White plaster is quite foreign to anything in their daily lives and charcoal is a medium loose enough to run away with even a trained head or hand. The result is that the student must imagine an outline, thus calling upon their invention and then to draw it with a sputtering stick of charcoal is a thankless, discouraging first attempt.

The excuse is given that by this method students learn to "dig it out." It has been proven that students can "dig it out" faster and more accurately if shown first how to "dig," then given a medium simple to handle known to them to "dig" with, and an objective to "dig" for.

Another kind of padding in long courses for commercial art training is the study of perspective without regard to the applica-



PENCIL RENDERING OF PHOTOGRAPH BY MISS FLORENCE WILDE, JR.

tion. This is a dangerous policy.

There are students who feel they have finished the usual course and as proof exhibit their pathetic little bundle of carefully margined plates, numbering from one to perhaps seventy; all done with a ruler and two colored inks—name neatly printed in lower right hand corner—the date above and other similar details—*perfect*. These students have worked very hard and patiently for two years or more on the study of perspective, and yet when asked to sit down and draw the room they are in, or to imagine and draw a room with figures at different distances, they are usually at a loss to know how to begin such a study. Had their teachers ever drawn a room such as the above problem? They probably had, but in the rut of teaching under the prescribed academic curriculum, they become involved in the intricacies of higher perspective when the thorough understanding of the cube and cylinder will accomplish any problem of the ordinary illustration met in commercial art. The loss of time spent on the “trimmings” of such subjects is sadly missed when the application is necessary.

There are schools that stand for design and yet send students out with textile designs which would not repeat in pattern if reproduced. Students when taught the professional way of handing in such designs find the difference paid is seventy-five dollars instead of thirty. Designs that do not repeat are usually not purchased, but in some instances the motif is sufficiently good to sell the design at a low figure, allowing the buyer to spend the rest in making it practical.

The whole trouble with many art schools of today is that their instructors are not

workers in the field. There are one or two schools, however, where short and thorough courses are to be had—filling the great need for students with limited incomes who must start at the practical end of making their living in the shortest possible time.

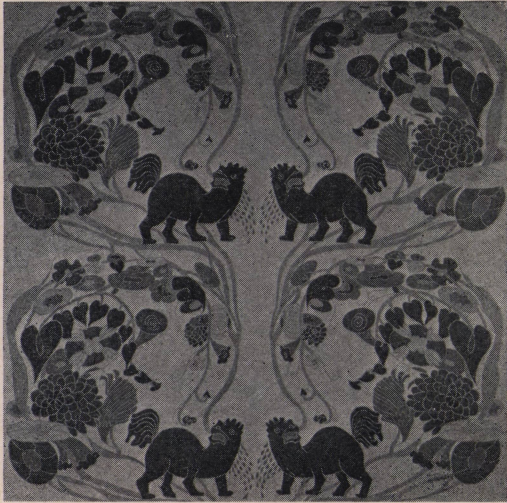
Graduates often do not know a halftone from a line cut and problems of reproduction are a closed book to them. To work from photographs is usually scorned in most art schools, even in the schools that claim to train for commercial work.

Photographs are one of the right-hand essentials of the working artist, working from the model, from imagination or from someone else's description are all things to be learned. As an example, a student may be given a photograph of a girl on horseback with another of fox hounds and told to make a composition of both,—inventing a few trees and a road in the picture and using the riding habit being advertised from one on a hanger.

You have here, to make both photos in the right proportion, invent foliage and very carefully draw the design of the model riding togs and represent it on the girl riding. Where are these poor, young artists with all their finer side developed if they cannot take the given material and make a pleasing drawing, finished for easy reproduction? What does it mean? More study or years of trying out the publishers. Of more study,—where?

At least they should know what to look for and reject schools, no matter what other inducements they offer, if the practical points are not dwelt upon seriously.

As a last word, students must remember that they are going to make art their breadwinner and happy occupation only if they



CHINESE CRETONNE DESIGN IN COLOR BY MISS VIRGINIA RYDER

are able to please the varied fields of purchase.

By Mrs. Florence Wilde.

* * * *

EDITORIAL NOTE—*Mrs. Wilde's next article will be on the rendering, in all mediums, of photographs for commercial reproduction. We regret that in the haste to make up the March issue several illustrations, while good in themselves but which were not produced by students of the Florence Wilde Studio of Illustration, were used. The illustrations for this article, however, have been selected by Mrs. Wilde from representative works of her pupils.*

PRIZES FOR ART WEEK

Announcement by the Philadelphia Art Week Association that the annual Art Week will be held this year from May 2 to May 10 reveals that \$800 in cash prizes will be offered to artists exhibiting their works.

Prizes for the artists is an innovation, which, according to the association, should aid in stimulating the interest to obtain the 1,500 works of art necessary for display in the store windows of the city and in separate gallery exhibitions.

In addition to the cash prizes to artists, the usual medals and mentions will be given competing stores for the most tasteful display of the works loaned them for the week.

Two hundred acceptances have been received from invitations sent to exhibitors at the annual exhibition which recently closed in the galleries of the Pennsylvania Academy of the Fine Arts.

The Art Week exhibitions, which will

mark their third birthday, will embrace portions of Walnut, Market and Chestnut streets, and this year will extend their scope to sections of the city hitherto neglected, thus rendering the week truly civic in character.

At a recent election, Henry Lewis Appleton was chosen president of the association to succeed Richard T. Dooner, founder of the Art Week idea, while Mr. Dooner became first vice-president, and Theodore M. Dillaway, art director of the public schools, second vice-president.

Alfred Hayward was elected director of exhibitions; H. Devitt Walsh, of arrangements, and Doctor Dillaway of education.

WHEN TWILIGHT COMES

'Tis not the cold, gray clouds that hover low,
Nor drifting leaves that crush beneath my tread,

Nor dreary winter winds that ebb and flow
In solemn cadence through the pines o'er-head

That makes me miss you so. When June was here

And all the landscape gladdened at her touch,

And happy throated birds sang sweet and clear,

I missed you, dear, as much.

Souls have a comradeship, and when from mine

Your own passed into that eternal peace
That was your heritage by laws divine

I did not grudge the going, for release
Meant higher life for you. But when for you

The things of earth forever slipped away,
I only asked I might be strong, and do

My duty day by day.

When twilight comes, like some pale nun
in gray,

To bring to weary hearts refreshing sleep,
Then is the tension snapped, the strength of day

Crushed by old memories as I sit and weep;

And when sometimes I feel unspeakably

The need of you who answered every call,
I chide me then that I should selfish be

And smile, through tears, to think that after all

How well it is with thee!

—MARGARET TACKETT FORSEE,

Interpretive Costume Design

By ROSE NETZORG KERR

Costume design study is fast becoming an artistic necessity. The artist uses it in painting, in advertising art and in illustration. Costume effects are carefully coordinated with modern stage setting and lighting. Costume is an organic part of the dance. It assists the plastic scenery of the pantomime and the pageant with color and meaningful design. As an applied art costume design forms a significant part of our modern clothing industry. It even affects the technical reproduction of works of sculpture.

Historic costume reference material, in the past has not been accessible to the great number of those who require it. Real costumes of history are housed in private or museum collections. Museums are established only in the larger cities. Books and folios being chiefly importations, have in many cases been too high in price.

It was the aim in presenting "Interpretive Costume Design," one of the newer books on the subject, to give costume reference which has creative design together with his-

torical accuracy, at a price within the reach of all.

Artists and students of the fine and industrial arts, speech, drama, history, literature, motion pictures, and the dance will



PEN AND INK DRAWING BY THE AUTHOR



LINE DRAWING FROM "INTERPRETIVE COSTUME DESIGN"

find this new series of folios invaluable. The first folio, "The Orient," suggests fire and mysticism both ancient and modern; it contains costumed figures in dramatic posture representative of Biblical characters as well as figures from the farther east, India and China.

"The Age of Chivalry," one of the cuts of which is reproduced in these pages, is the second folio of the series in which Mrs. Kerr has suggested a wide variety of technic and an interesting use of black. This folio, from which one plate is here reproduced, is full of dramatic reality and includes characters of romance of feudal times from serf to king.

The third folio, "American Costume," portrays the dignities, charm and naivete of the periods from 1620 to 1860. It interprets the development of costume in our own country, America, which series has been so often neglected in the study of historical and geographical costume.

The plates of all three folios are rendered in black and white; each costume being set against a background which contains symbols and ornamentation of the period illustrated.

Unlike many of the costume reference books, Mrs. Kerr has not made this new series in any sense mere literal representation. The designs, however, are strictly authentic but have been executed with a sense of ab-

stract freedom which will inspire further creative work.

For students of fine, commercial and industrial art, of drama and speech, and of the dance "Interpretive Costume Design," by Rose Netzorg Kerr, will be found a helpful addition to the reference library or studio table. The series is published and can be obtained from the Fairbairn Art Company, New York. We welcome any new and interesting works which will aid the student and teacher of drawing along these lines, for there is a genuine demand for talented costume designers. Like all real artistic work, costume design cannot be learned over night. It requires patience, time, and sincere effort on the part of the student.

PAINTER IS BRIDE

M. Bernard Philipp, a retired lawyer, and Miss Jane Peterson, one of the foremost women painters in New York, were married recently. The couple plan to go to Europe in the summer if Mr. Philipp's health permits. Meantime, Mrs. Philipp will continue her career at her studio at 58 West Fifty-seventh Street.

"Of course I do not intend to give up my art," she said.

The bride was born in Elgin, Ill., and studied with Brangwyn in England and with Sorolla in Spain, and for some time was an art instructor. She has received many prizes, including a water color prize, exhibited at the Girls' Art Club in Paris.

SIGN PAINTERS' MERGER

Consolidation of twenty-one of the largest outdoor advertising companies of the United States into a new corporation, to be known as the General Outdoor Advertising Company, Inc., has been announced. The combined business of the merging companies for 1925, it is estimated, will exceed \$30,000,000.

New art supply stores and art schools are springing into existence almost over night; manufacturers, wholesalers and jobbers will do well to consult the columns of this magazine regularly for news items, advertisements, etc.

Sculpture is not the mere cutting of the form of anything in stone; it is the cutting of the effect of it. Very often the true form, in the marble, would not be in the least like itself.—*Ruskin*.



COSTUME PLATE FROM "INTERPRETIVE COSTUME DESIGN"

Diana and Actæon

DISCUSSING THE PAINTING BY FRIEDRICH J. C. E. PRELLER

It was in the vale of Gargaphia that Actæon is said to have met his memorable fate. Diana—or, as the Greeks called her, Artemis—was the virgin goddess, and a great huntress among the immortals.

The priests and priestesses who served at her altars were bound to chastity, and any violation of their vows was visited with severe punishment. Invulnerable to the shafts of love, Diana lavished her affection upon the woods and streams, and, attended by her nymphs, pursued with unflinching ardor the adventurous excitement of the chase. At the close of day the goddess and her fair train were wont to cool and refresh themselves in some fountain remote from the haunts of men.

On one such occasion, while they were bathing in the abandon of supposed perfect privacy, Actæon, himself a famous hunter, trained by the Centaur Cheiron, stole unobserved upon them, and for a brief season profaned with his gaze the most sacred privacy of the chaste Diana. When suddenly his presence is discovered, dire vengeance overtakes him with the speed of light. As the eyes of the wrathful goddess flash upon him he suffers a horrible transformation: horns spring from his head; his body and limbs become those of a stag, and his hounds savagely rend him to death. Such was the fate of the only man who ever gazed upon the charms of Diana. The stolen privilege cost him dear. We might say to him what Hamlet said to the eavesdropping Polonius: "Thou wretched, rash, intruding fool, farewell!"

Friedrich J. C. E. Preller was born at Eisenach in 1804. After studying at Weimar, Dresden and Antwerp, he went to Italy, studying in the Academy at Milan, and at Rome, where he was influenced by Joseph Anton Koch. Returning to his native land he was largely employed in monumental works, in all of which landscape was a leading motive. He was a diligent student and a profound and poetic interpreter of nature, and produced, prior to his death, several commendable gallery paintings.

* * * *

The reproduction of this painting, which appears in the center of this issue of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST, is in line with our policy of presenting, each month, several paintings, fa-

mous for their legendary value as well as for their artistic merits.

* * * *

That is also why the policy of this magazine will be, more and more as the months go by, to carry actual technical knowledge of the fine, applied, industrial and graphic arts to both student and teacher. This month we are fortunate in being able to reproduce some of the work of Willy Pogany, one of America's great contemporary illustrators and mural decorators.



WILLY POGANY

Likewise, there is being run a series of paintings relating to Psyche (Soul), the wife of Cupid who lost him because of distrust. These illustrative designs are the creations of Paul Thumann. The first appeared in the March issue and the second of the series appears on page 48 of this number. The frontispiece, "*Psyche Mit Schmetterling*," by W. Kray, is in keeping with the series.

"A Dutch Woman," on pages 40 and 41, is the subject chosen for the series for the practical use of teachers. All that is needed is a pair of scissors; the students will do the rest. They are intended primarily for public school use.

"The Nile Hunt," pages 30 and 31, will prove interesting for the lover of paintings and prints. Suggestions, particularly from our thousands of teacher readers, will be appreciated.

Watch the May and June issues of this magazine for advertisements of the legitimate summer art schools, and then make your plans.

A three-quarter length oil portrait of former Secretary Hughes, painted by Howard Chandler Christy, was formally presented to the State Department recently by Colonel William Eric Fowler of Washington, D. C. The painting has been hung in the gallery of portraits of former Secretaries of State.

How Pogany Got His Start

By MARY STEWARD PHILLIPS, in *Brooklyn Sunday Eagle*

Through a dark corridor, up three flights of unfinished iron stairs that climb past dusty wooden doors and bare-walled landings, and I found myself in a softly-lit, lovely room.

There was a great dull blue rug on the floor, deep, easy chairs, the subdued gleam of copper—and pictures. They were all about the room, an unending fresco of them. There was a long dreamy mantel painting of a camel caravan in an oriental twilight; a group of silent, beautiful faces, just touched by sleep; the water color originals of the pictures that have become a part of your favorite fairy tale.

Here Willy Pogany has his studio. The merest glimpse of it was visible through the door that the artist half closed behind him as he entered with his extended hand.

"Ah, but this is charming of you! Please sit down. We will talk."

He dropped into one of the blue chairs, rumpled his black hair, and smiled, a candid, child-like smile. In spite of the fame that this Hungarian artist's exquisite paintings have brought him, both in America and in Europe, Mr. Pogany has all the essential simplicity and unspoiled enjoyment of a child. He sees everything with delighted eyes, quick and interested. And he is very frank, even in talking about himself.

"Lots of people think that I am temperamental, but I'm not—that is, not nearly as temperamental as an opera singer or a poodle dog. Really, I'm of a very even disposition. When I'm mad I don't show it, because I know just how funny I would look! I would have to laugh at myself!" He began to laugh immediately. "You know I think I have a gipsyish nature."

"Oh! Perhaps you have gipsy blood in



CARTOONIST MAJOR'S SKETCH OF
WILLY POGANY

COURTESY N. Y. AMERICAN

you," I suggested politely.

"What? You ask me if I have gipsy blood? But that is funny!" And he laughed till the tears stood in his eyes. "You wouldn't have said that if you knew how we regard gipsies in our country. They are *riffraff*—scum. We say they are good musicians and good thieves, but we look down on them and have nothing to do with them."

Horried, I begged his pardon.

"But that is all right. You could not know. Here you think of them as a romantic people, do you not? They steal your

horses but they tell your fortune. I say that I have gipsyish nature because I am so care-free. And I don't bother my soul about money. If I have a dollar in my pockets I am happy. I feel as though I could go out and buy the whole world. That is for myself—but these last years I have to be more businesslike, because I have to take care of a family.

"And now I have so much to do! Especially of the work I like most. That's mural decorating. Of course, I paint portraits and do some sculpturing (I don't love that much because it has no color and color is the whole world to me). And then there are other pictures to be painted, and designing stage settings, and illustrating books. But murals are what I really like! I like to get up on big ladders and make great big pictures!" His voice became ecstatic. He nearly danced out of his chair in his excitement.

"Yes! You must think! How funny it seems for a man of my bulk (really he is of medium height and not to be called stout) to turn out little tiny pictures! But huge ones—I'm working on a ceiling now for

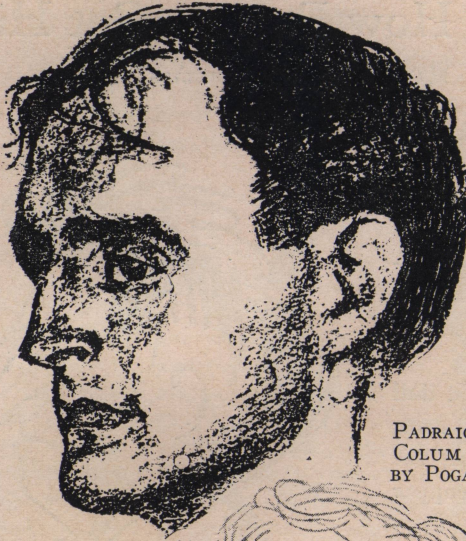
John Ringling's—the circus man's—home in Florida. Ever since I did the murals for the children's theatre of the Heckscher Foundation I have had as much of that kind of work as I can do."

Mr. Pogany does not care for illustrating, although he is best known for his lovely interpretation of the old fairy tales, the "Arabian Nights," "Omar Khayyam" and many more.

"Now, I only illustrate about one book a year," he said. "I don't like to illustrate much. The publishers clip my wings. They say, 'Now, Mr. Pogany, we must have this number of pictures, and these must be in line and these in color, and be sure you use only four colors in this picture.'" He broke off, "Oh, I don't like that! I like to do just the way I want to. And then they always want the pictures at a certain time, and I say, 'Yes, yes, you will have them.' But they're never ready on time!" He laughed. There is something irresistible about Mr. Pogany's laugh. It is so full of delight and enjoyment of the world in general. A roguish twinkle was in his eyes as he said:

"Not on purpose, you know. I really mean to have them ready, but when I promise, I think of the pictures and not of the time I'll take in doing them. I never know how long it will take me to make a picture. I work awfully fast, but I do a little bit on this, and a little bit on that, and I go from one to another. So, of course, how can they be ready at a certain minute?"

"Now, if I were an author, I'm sure I could have everything on time. While artists think in space, authors think in time. Fortunately, I don't have much to do for live authors; I generally illustrate for the dead ones. But the ones that are alive come to me and say, 'I would like a picture for this part where the hero comes in and puts the princess on the magic carpet, and they both fly out of the window.' I say, 'Yes, yes, I will make that picture.' But then I go ahead the way I want to, because, you see, I'm not a movie camera. I can't make people obey commands shouted through a megaphone. And I haven't any way of making peo-



PADRAIC
COLUM
BY POGANY



ple walk around in my pictures. I have to crystallize the action at a certain moment, so I think of it in line color and position, not in action."

Mr. Pogany was born in Hungary and studied at the University at Budapest. At first he thought he would like to be an engineer, and he specialized in that.

"I got a commission with a company of engineers and started work," he said, "but the blueprints were too much for me. I didn't know so much about engineering, either, because at that university I played football instead of attending to my studies. I love football."

Always as a small boy he had used his pencil and brush and his genius had grown with him. So after the venture in engineering he began to study art.

"But only for six weeks," he explained. "Then I went off and started in by myself. First in Paris. There I illustrated for lots of magazines. My work always sold well, and I didn't have to struggle. Then I crossed over to London. There I did more illustrating. I like better to work for English publishers. They gave me a free hand. I could have all the colors I wanted, and I could decide for myself whether a picture should be in line drawing, and what kind of paper would be best for the reproduction. I did 'Omar Khayyam' and the 'Ancient Mariner' over there."



LEONARDO DA VINCI TEACHING A BOY TO DRAW—BY WILLY POGANY

After his sojourn in London, Mr. Pogany decided to come to the United States. Of all countries he has known he likes this best.

"Last summer I went back to my Hungary," he said. "It wasn't the same. Everything I had known was changed or gone. And I was so glad to get back to America!"

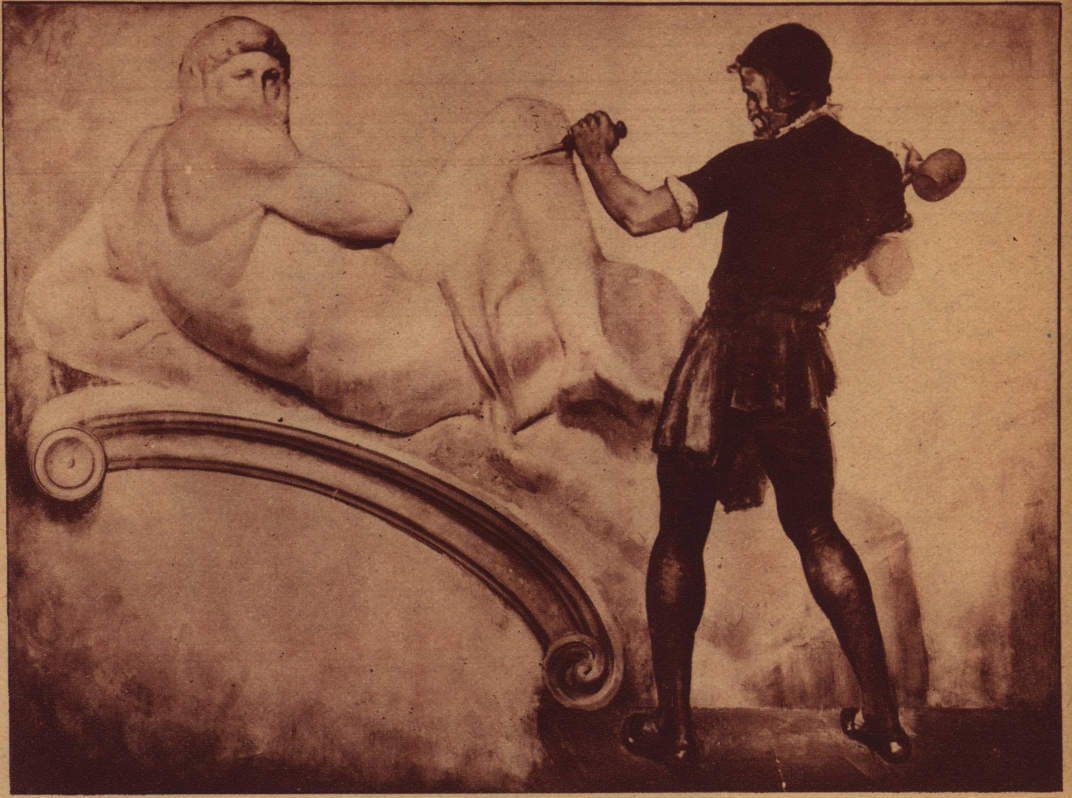
* * * *

Mr. Pogany is an artist whose fantastic work has attracted from time to time considerable attention. In addition to purely commercial work he designed the setting for the Metropolitan Opera House's production

of "Le Coq D'Or." His most recent prominence has been through his murals painted for the Children's Theatre in the Heckscher Foundation Building at Fifth Avenue and 104th Street, New York City.

Not long ago Mr. Pogany lost his \$200,000 slander suit against David Belasco, Dean of American drama. And yet in losing he won something, according to the *N. Y. American*, he won the friendship of the famous producer and playwright.

David Belasco made an amende honorable after the jury had returned a verdict in his



MICHAEL ANGELO AT WORK ON THE MEDICI STATUE—BY WILLY POGANY

favor, a graceful gesture, withal dramatic in its simplicity and spontaneity.

While attorneys on both sides were conferring on the possibility of appealing the verdict to a higher court, Belasco mounted the judge's bench, spoke a few words and turned towards Pogany sitting in the rear of the court room. The judge lifted his finger and beckoned to the artist who rose and stepped up beside Belasco.

Belasco spoke a few words, the famous benign Belasco smile illuminated his classic features, and the next moment the two men extended their right hands and the friendship of David Belasco, artist, and Willy Pogany, artist, was sealed with a handshake of understanding.

The famous producer then took his fountain pen and, on a pad on the judge's bench, he wrote the following statement, which he handed to the press!

"I am happy the jury found the words complained of are not to be understood as a reflection on Mr. Pogany, whom I consider an artist of the highest standing."

The slander suit which brought these two

artists together was based on a line in the play, "Call the Doctor," from the pen of Jean Archibald, produced by Belasco in 1920.

John G. Lang, mural painter and pioneer resident of Woodcliff, N. J., committed suicide recently by inhaling illuminating gas in his New York home. The body was found by his wife, Mrs. Martha Lang. Lang, who was sixty-two, had been ill of dropsy.

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PICTURE VALUE

The first merit of pictures is the effect which they can produce upon the mind; and the first step of a sensible man should be to receive involuntary effects from them. Pleasure and inspiration first, analysis afterward.—*Beecher*.

Thy shape in every part so clean as might instruct the sculptor's art.—*Dryden*.



ETCHING OF THE BAPTISTRY, CANTERBURY CATHEDRAL



REFLEXE—FROM THE PAINTING BY JULES COURVOISIER



PRIZE WINNING LANDSCAPE BY WALTER EMERSON BAUM

Baum Finds Beauty at Home

WITH TWO ILLUSTRATIONS; COURTESY OF PHILADELPHIA *Evening Bulletin*

Walter Emerson Baum, winner of the Jennie Sesnan medal for the best landscape in the annual exhibition of the Pennsylvania Academy of Fine Arts, is known to art connoisseurs as the "man who discovered the beauty of Main Street."

But to the folks of Sellersville, Pa., he is the quiet little man who for the last year or so has been collecting items as the editor of the town's weekly newspaper and who before that helped his aged father run his corner barber shop.

"I guess you would say of me that I have always painted the scenes of my every-day life," he explained. "I've never traveled much beyond my own home town—in fact, I've always found enough beauty around me to satisfy me for the present."

As he talked he walked up his beloved Main Street gathering notes for the *Sellersville Herald*. He reached the corner and suddenly his artist's eye sparkled. The twilight sun had spread a golden ray on the red brick wall of the grocery store.

For a minute he stood in silent reverie. Just then the town jeweler poked his head out of the door of his shop to tell him that a baby boy had just arrived up the street.

For a minute the editor turned his back on his homely vision of color to jot down the item on the back of an envelope.

He smiled as he noticed the envelop, for inside there was the announcement of the winning of the prize most coveted by American landscape artists.

In art circles in this city Mr. Baum is practically unknown. They speak of him, always, as the unobtrusive little man who for years has been sending down from Sellersville some striking pictures of village scenes—similar to the one entitled "Sunlight and Shadow" which won this year's prize.

In the gallery this canvas attracts a great deal of attention. The critics agree that Mr. Baum seems to express a rare affection in his landscapes for the lights and shadows that fall across the frame houses and gateposts of his village. The manner in which he brings out the texture of old walls, and his use of blues in shadows has caught the attention of artists.

"Do you know they say you are the painter who discovered the beauties of Main street?" he was asked.

The question puzzled him.

"Why, I just paint what I see," he an-



WALTER EMERSON BAUM, LANDSCAPE PAINTER

swered. The answer was simple enough.

By way of explanation he led the way to his home at 127 Green street, just off the main street of Sellersville, and showed a number of canvases that he has painted. One is a view of St. Michael's Lutheran Church, painted as he sat in the shadow of the house where he was born.

The people of Sellersville have watched him painting scenes of their town for the past twenty years. He sets up his large easel outdoors, backs it with heavy artist's boards, and spends his off hours patiently plying his oils.

To his fellow townsmen, painting is just his hobby, and few of them know that he has won the Sesnan prize. To them he is their editor, a member of the school board and a man who is not loath to help his father with the razor and shears when there is a rush of customers in the barber shop.

Mr. Baum studied for a time at the Pennsylvania Academy twelve years ago, but has

spent all his life in Sellersville. He has a wife and four children and has experienced all the struggles of the artist trying to pursue his studies and make a living at the same time.

"I guess you might say that I have spent my life painting scenes from my back yard," he remarked with, however, no tinge of regret that he has never known the life of the art colonies or Greenwich Village or even Paris.

"I always haunted the galleries of the Academy. Then I met William T. Trego, and he taught me the use of oils. He left me his studio equipment when he died. I was able to study a little at the Academy but always I have had to work hard to make both ends meet."

Baum was born December 14, 1884, at Sellersville and is a member of an old Presbyterian Dutch family which settled in Bucks county six generations ago.



JOSEPH AND POTIPHAR'S WIFE—TITIAN'S FAMOUS PAINTING

BUYING EUROPEAN ART

A wave of indignation against America is reported in parts of Europe, especially in Great Britain, because American collectors are grabbing off so many valuable objects of art and of literary and historical interest which Europe thinks should be kept sacred in the Old World.

Americans have wealth and the desire to possess many things that money can buy, including the art treasures of Europe. Europe, of course, thinks it vulgar of Americans to indulge this passion. It is true that many of the treasures now held by several European countries were not acquired by open sale and barter.

Commenting upon this fact, the *Chicago Tribune* makes some very pointed remarks. It recalls for instance, that the Elgin marbles in the British museum were not dug out of the chalk cliffs of Albion or grown upon England's soil. Lord Elgin, at the invitation of the Sultan of Turkey, who did not care, benevolently removed them from Greece about a century ago—and Greece got no vulgar coin in compensation for their loss.

Possibly it is more vulgar to acquire what

one wants by paying for it what its owner asks than to gather it in by right of might, as the late Napoleon Bonparte did with many of the art treasures now in Paris. The *Tribune* does not venture to decide this ticklish problem outright, but it does say:

"Things have a way of disappearing out of the lands in which genius produced them and in which they had historic value. A good deal of Chinese art went out of Peking after the Allies marched in to suppress the Boxers. Egyptian art decorates England as a token that the English have been in Egypt.

"Force is a great collector, and powerful civilizations have levied on the genius of decaying or lost civilizations. The world has been an oyster. Shall these treasures all be sent back to the land of their birth under the direction of the League of Nations? We hear at least three votes no, one in English, one in French and one in Italian."

Several European countries have passed laws in an effort to keep rich foreigners, chiefly Yankees, from taking their art treasures away, but this has not greatly discouraged American collectors, judging from the latest news reports.

DECORATION: MARGINAL: CONTINUOUS BAND: TRUE BORDERS
 THE STEM LINE OR SKELETON LINE & DEVELOPMENT
 SEE ALSO "ARBOR VITAE" BY GODFREY BLOUNT - "STEM LINE" - "SPIRAL"



THE TRUE BORDER - A BAND OF ORNAMENT WHOSE MOVEMENT IS CONTINUOUS - ABOVE, BANDLIKE CHARACTER OF BORDER & THE PART PLAYED BY THE STEM LINE SHOWN - BELOW THREE DIFFERENT STEM LINES - EACH DEVELOPED IN SEVERAL WAYS - WITH BRANCHINGS, STATIC ORNAMENTATION, AND TONE-DETERMINE RIGHT WIDTH FOR BAND - THEN COMPLETELY FILL IT.



BY ADHERING TO A DEFINITE ORDER OF PROCEDURE - LAYING OUT BAND - THEN STEM LINE & FINALLY THE DETAILS



IN THE ORDER OF THEIR IMPORTANCE - MUCH FREEDOM OF FORM AS WELL AS OF HANDLING BECOMES ACCEPTABLE



TYPICAL WAYS OF BUILDING UP A MOTIVE
 OF SIMPLE CHARACTER FROM A SINGLE LINE



G · W · F



THE GIVEN LINE - ENRICHED BY REPETITION - BY PARALLELING WITH DOTS - BY MODIFIED PARALLELS - BY VARIATION OF THE ORIGINAL LINE FOR THE SECOND DIMENSION - BY COMBINATIONS OF THE FOREGOING - - - EXECUTION OF A REPEAT WITH PRACTICE THESE METHODS LEAD TO "EXTEMPORANEOUS DESIGNING" - WITH ACTUAL MATERIALS - GIVING MUCH FREEDOM

DECORATION-MARGINAL-THE CONTINUOUS BAND-HISTORICAL EXAMPLES OF STEMLINES IN USE

The collage features several distinct decorative elements and motifs:

- Top Left:** A series of horizontal wavy lines.
- Top Center:** A stylized mountain range or architectural frieze.
- Top Right:** A Greek key (meander) pattern.
- Below Top Left:** A series of horizontal lines with a wavy pattern.
- Below Top Center:** A stylized mountain range or architectural frieze.
- Below Top Right:** A Greek key (meander) pattern.
- Below Top Left (Fictile):** A series of horizontal lines with a wavy pattern.
- Below Top Center (Fictile):** A stylized mountain range or architectural frieze.
- Below Top Right (Fictile):** A Greek key (meander) pattern.
- Below Top Left (Egyptian):** A stylized mountain range or architectural frieze.
- Below Top Center (Egyptian):** A stylized mountain range or architectural frieze.
- Below Top Right (Egyptian):** A Greek key (meander) pattern.
- Below Top Left (Predynastic):** A stylized mountain range or architectural frieze.
- Below Top Center (Predynastic):** A stylized mountain range or architectural frieze.
- Below Top Right (Predynastic):** A Greek key (meander) pattern.
- Below Top Left (Norman):** A stylized mountain range or architectural frieze.
- Below Top Center (Norman):** A stylized mountain range or architectural frieze.
- Below Top Right (Norman):** A Greek key (meander) pattern.
- Below Top Left (English):** A stylized mountain range or architectural frieze.
- Below Top Center (English):** A stylized mountain range or architectural frieze.
- Below Top Right (English):** A Greek key (meander) pattern.
- Below Top Left (Mexican):** A stylized mountain range or architectural frieze.
- Below Top Center (Mexican):** A stylized mountain range or architectural frieze.
- Below Top Right (Mexican):** A Greek key (meander) pattern.
- Below Top Left (French):** A stylized mountain range or architectural frieze.
- Below Top Center (French):** A stylized mountain range or architectural frieze.
- Below Top Right (French):** A Greek key (meander) pattern.
- Below Top Left (Modern):** A stylized mountain range or architectural frieze.
- Below Top Center (Modern):** A stylized mountain range or architectural frieze.
- Below Top Right (Modern):** A Greek key (meander) pattern.

ROMAN ARCHITECTURAL ORNAMENT AND ANALYSIS - THE STEMLINE HAS FIGURED IN ALL PERIODS FROM PREHISTORIC TIMES, IN NEARLY ALL LOCALITIES AND APPEARS IN PRACTICALLY EVERY CRAFT (THE IMPLIED STEMLINE OF THE EARLY GREEK ANIMAL BORDERS DESERVES TO BE STUDIED)



BOOTHBAY HARBOR, MAINE—BY B. L. CUMINGS

The Land of Sky Blue Waters

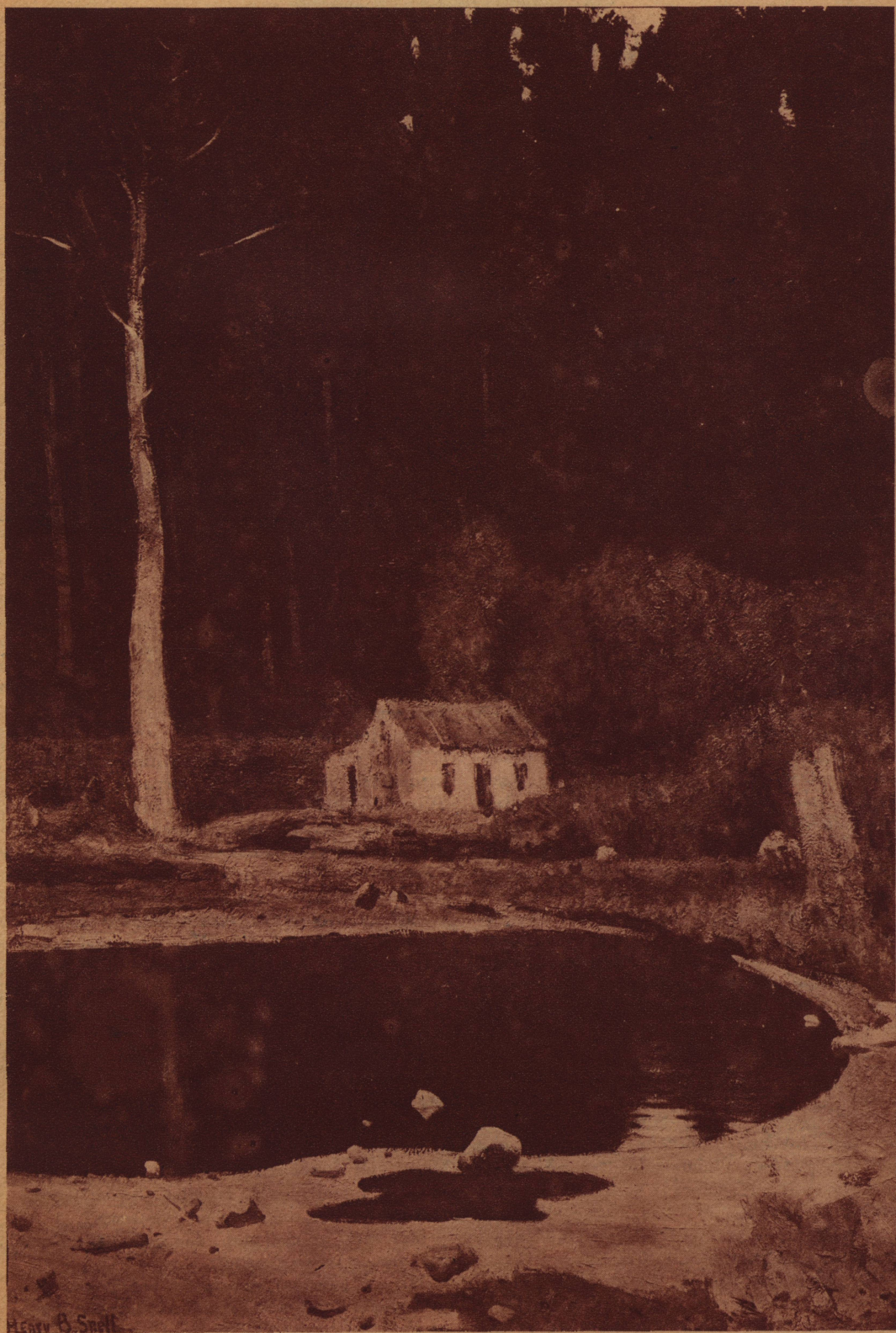
By HENRY B. SNELL

Let us board the six o'clock train and have a look at it. Eight o'clock the following morning the porter will tell you the next stop is Bath, Maine. We turn out and a short walk brings us to the water front where we are going to take a steamer.

Here rolls the great Kennebec River. No dirty contaminated stream, but clean, clear and blue. You take a long deep breath and feel it is good. No hurry here: we stand around, watch a truck unloading a few cases, a group of lounging natives, an occasional passenger, and, finally the boat. Deliberation is the fashion again. But at last a toot

of the whistle and we are out on the waters. Not up or down stream, but across for the other bank. We settle down forward with interest. When it seems the Captain is going to put the boat ashore, we discover a crack in the rocky bank and in we go and then the wonderful panorama unfolds. Rivers narrow and wide, lakes that rival the Scotch, shores as lovely as when the Indian held sway, and all so blue and pure and refreshing that you feel as if you had escaped from a coal mine.

Try to realize that a straight line from the West to the East coast measures two



"POOL IN THE WOODS"—BY HENRY B. SNELL



NILE HUNT—FROM THE PAINTING BY HANS MAKART

hundred and seventy-eight miles, but measuring the indentations we get a shore line about two thousand five hundred miles, about one-half of the Eastern tidal coast length of the United States. At last, glimpses of the ocean, another cut through a narrow passage and we are in a great bay—Boothbay. And what a change;—shipping of all sorts moving and at anchor, stately fourmasters and lowly coasting schooners, Gloucestermen after bait and ice, power boats and pleasure craft, shapely yachts and grubby fishing vessels.

Are we going right out to sea? No, we are heading for Squirrel Island—an island studded with beautiful summer cottages and pine groves. If you want the last work in finish go ashore—there is an up-to-date hotel for you.

The boat is off again.

That small island we are passing belongs to the Rev. Dr. Fosdick and there through the trees is his secluded summer home. Then the last landing, Boothbay Harbor, and such a contrast: immaculate motor boats with girls in gay colorful summer costumes coming and going, for this is the shopping centre for miles around, the hub from which excursions radiate in all directions.

We go ashore and up to the hotel for a rest—then stretch our legs by a tramp over the Indian Trail across the bay where the artists congregate and the Trail begins. A

famous walk on the shore edge of a steep rocky timber-covered slope, and if you have the capacity for it, stretch out on some moss covered spot and enjoy the trees, the sky and water, the gulls, the ferns, and all else in wonderful profusion.

Now we can plan expeditions: another steamboat trip up the Sheepscot River to Wiscasset, the most dignified town in Maine, settled by the Royalists after the Revolution and famous for Colonial architecture. Here around the village green with a setting of splendid elms are stately houses with those wonderful doorways, and windows that artists love to paint. Another trip and every day, the boat leaves for the Island of Monhegan, sixteen miles out to sea.

Who hasn't seen pictures of this famous lure of the artist?

It always will be painted for it offers more material than any spot of its size on the eastern coast of the United States.

To Pemagoguid, another delightful sail. Here is a museum of antiquities and block house and fortifications and a battle ground of the French and English which seems strange in this undisturbed landscape.

But look at the map, for expeditions are too numerous to record.

Hire a car and run about a bit, and you will understand why Maine is becoming one of the playgrounds of the nation, as well as a delightful art colony.

"Nile-Hunt" A Composition Study

A Discussion of the Painting by Hans Makart

Graphic historical records have familiarized us with those special entertainments prepared by Cleopatra for the diversion of triumvirs, consuls, and kings. To this catalogue belongs her ascent of the Cydnus and arrival at Tarsus in the character of Venus, couched in a magnificent barge, which was propelled by beautiful maidens, some of whom disported in the water as naiads and mermaids. Everything that could dazzle and delight the eye was profusely displayed; while strains of music and ambrosial odors were wafted to the shore.

It was the embodiment of a voluptuous dream. In the same category are her series of feasts to Antony, each of which outdid its predecessor in the amazing variety and richness of its viands, and the fabulous splendor of its service—the last one of the series having its costliness enhanced by the sacrifice of a pearl of wondrous size and beauty, which the queen dissolved in vinegar and drank before her astonished guests. The stories, too, of her fishing excursions with Antony have also been made current by frequent repetition, and all these incidents have furnished themes for the pencil of the artist as well as for the pen of the historian and biographer. Stories so wonderful have diverted all ages, and proved that the extravagant fancies of Eastern romancers can scarcely equal some of the facts of history.

The artist has probably meant to picture one of the more ordinary pastimes of a royal Egyptian. The details of the composition are chiefly supplied by the painter's imagination after careful local studies, the work being the fruit of a winter's sojourn in Egypt in 1875-6. The presence of a crocodile in the net that has just been hauled in adds an element of danger which relieves the scene from tameness; while the energetic action of the figures in the foreground is effectively contrasted with the characteristic Oriental languor which is abundantly represented in the upper part of the composition. The swarthy, unctuous skins of these hunters, with their fine reflections of light, and the rich variety of colors in the manifold elements of the architecture, draperies, water, sky, plumage of birds, etc., all these have afforded a favorable occasion for the display of the painter's peculiar mastery of color.

On the whole the subject is one of great animation; the composition is "full of life" and reflects the character of the hunt. There

is sufficient costume and ornament information to make the reproduction a valuable one for the files of both teacher and student.

Hans Makart was born at Salzburg, 1840, and studied at Munich under Piloty. His subjects are historical, and are treated in a large, decorative style. In color he attempted, with no small degree of success, to revive the traditions of the Venetian school. He was Professor in the Academy of Vienna; Member of the Academies of Berlin, Munich, and Vienna, and Officer of the Legion of Honor. His early death (in 1884) was widely deplored.

(See page 30)

* * * * *

The painting below, by F. Zmurko, represents the Queen of the Nile after she had been bitten by the asp. The original composition is rich in color, and portrays a natural solidity to the flesh and a "humaneness" that makes the character live.



"CLEOPATRA" —BY F. ZMURKO

The American Art Student in Paris

By E. MORRILL CODY

The price of galleries for exhibition purposes is going up, but so far the French government does not charge rent for the use of the sidewalk. Hence the popularity of the sidewalk. It is really very simple. One sets up one's canvases against the wall, and tacks up a little sign, "A Vendre," and then sits down to wait. Or better still, sets up an easel to paint a few street scenes "when not busy making sales." The vogue for sidewalk exhibitions is becoming a veritable epidemic, particularly among young American artists. Space in even the small, out-of-the-way galleries costs 1,000 to 3,000 francs to-day, galleries that the critics never visit. Also one saves the dealer's commission and the cost of printing a catalogue.

* * *

One is astounded on visiting Italy to see the number of Americans and English, resident or "semi-resident" in that country. Most of them are ladies varying in age from 60 to 100, of course, but all displaying a knowledge of the art treasures of Italy that would put many a dealer to shame. Mention any gallery—they know it; mention any picture in that gallery—they know it and more, can describe it accurately, that is, to say, there is a cow in the lower right-hand corner, and an angel in the centre, and something that looks like a Ford in the background, "only, of course, they didn't have Fords in those days, you know." They find



DELICATELY CARVED STONE AT RAVENNA, ITALY

horde of American and English women!

* * * *

Florence is, of course, the Mecca for the "art-loving" world. The Florentines are well aware of the fact and every block contains at least three or four art shops. "Guaranteed" primitives can be bought most anywhere at prices from \$50 up. However, whether modern copies or not, many of these paintings are extremely decorative and would grace any wall.

* * * *

Surfeited with the labor of trying to understand the serious thoughts of the artists, Paris is seeking relief at the Salon des Humoristes, whose rooms have been packed to overflowing since the opening of the exhibit. Bitter political cartoons are mixed with character studies of hobos and long-haired artists, and descendants of Rabelais are much in evidence. A series of cartoons

Michael Angelo "jolly pretty." Artistically they don't know one side of a canvas from another, and yet they are perfectly ready, in fact insistantly ready, to set themselves up as critics of art. Italy has been so sentimentalized that a he-man artist doesn't care to go there to do serious painting. That is the reason we do not see more modern paintings of Venice, for instance. Venice lends itself very readily to the modernist, but should he attempt anything outside the traditions he would probably be lynched by a



LANDSCAPE BY MARSDEN HARTLEY—ON EXHIBITION IN PARIS, FRANCE, IN THE SHOW BY SIX AMERICAN ARTISTS

predicting the ultimate results of modern invention are among the most amusing. How a man steps out of bed at 8:59 a. m. and one minute later finds himself at the office, bathed, dressed, manicured, and generally polished in the brief space of sixty seconds, is a characteristic sketch.

* * * *

That American artists in Paris may have an annual exhibition all their own, is being predicted by those who claim to know. Recently Me. Albert Légrand, a director of the Association Francaise d'Expansion and d'Echanges Artistiques held a conference with Ambassador Herrick for the purpose of making the suggestion into a definite plan. The Ambassador expressed himself as willing to help and a committee of American artists, resident in Paris, has been formed for the purpose of carrying out the plan. Only artists actually living in France would be allowed to exhibit, but it would undoubtedly open the way for many little known

Americans to bring their works into the public eye.

* * *

Temporarily to be exhibited at an arts exposition in Paris, the famous Gobelin tapestry, depicting the departure of Pennsylvania troops for the world war, and which was presented to Philadelphia by the French government, recently arrived here after its transatlantic voyage.

The tapestry, representing five years of work in the making, was shipped from the Philadelphia city hall by employees under Chief Neeld, of the bureau of city property. Infinite care was taken in placing the treasured art work in a galvanized receptacle nine feet long and then placing that within a wooden box.

Guards accompanied it to New York, where it was turned over to a representative of the French government. It will be returned to its place in Memorial Hall in Fairmount Park later in the year.



DIANA AT ACTAEON—PAINTED BY J. E. MILLAIS



ED BY FRIEDRICH J. C. E. PRELLER



"A LA TERRE"—SCULPTURE BY A. BOUCHER



"NYMPHE"

PAINTED BY F. M. BREDT

Page Thirty-seven



"AT THE MIRROR"—PAINTING BY SIGOURD SKOU

Graphic Art in Philadelphia

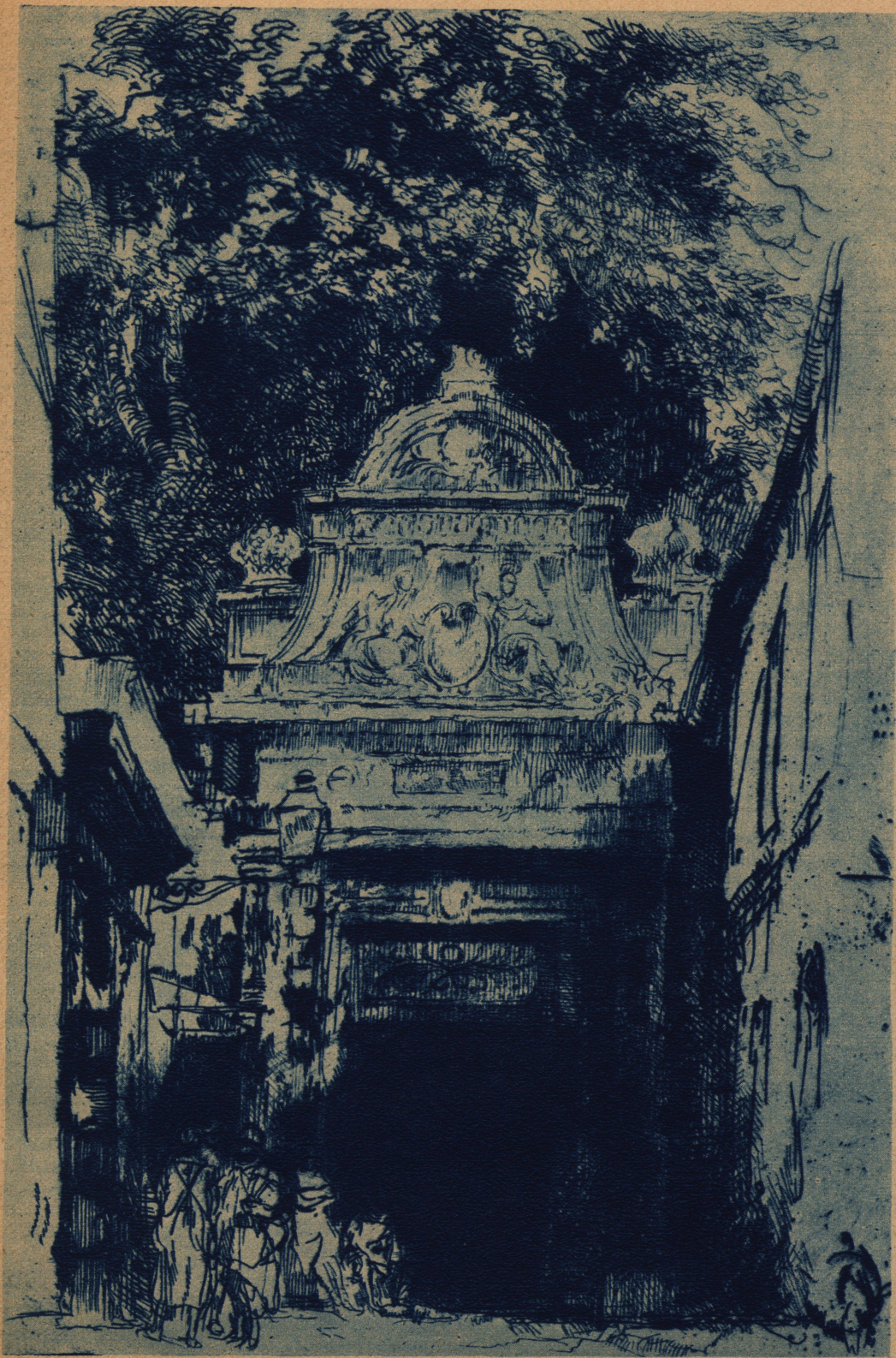
Philadelphians who create "business art"—advertising, engraving, printing and the like—have promised to co-operate in every possible way with the Sesqui-Centennial celebration, through the Graphic Arts League which recently held its organization meeting in the City Club.

There are clubs in New York, Chicago and other cities, whose purpose is to give business men a chance to learn to paint, model and draw; and now there is a movement afoot to start a similar institution in Philadelphia.

Many a man and woman felt in youth the creative urge of the artist and had to

suppress it because of the need of earning daily bread in a less idealistic but more immediately remunerative calling. Such organizations as these will awaken and develop the latest aptitude. Their aim is not to create artists, but to release inclinations that shall enrich and inspire the lives of all who are sincerely interested.

Hugh H. Breckenridge will be represented in the permanent collection of the Pennsylvania Academy of the Fine Arts by his canvas "The Village Stream." The Academy has purchased through the Temple Fund the painting, which was in the 120th annual exhibition.



A GATEWAY IN FRANCE—ETCHING PRINTED BY FREDERICK REYNOLDS

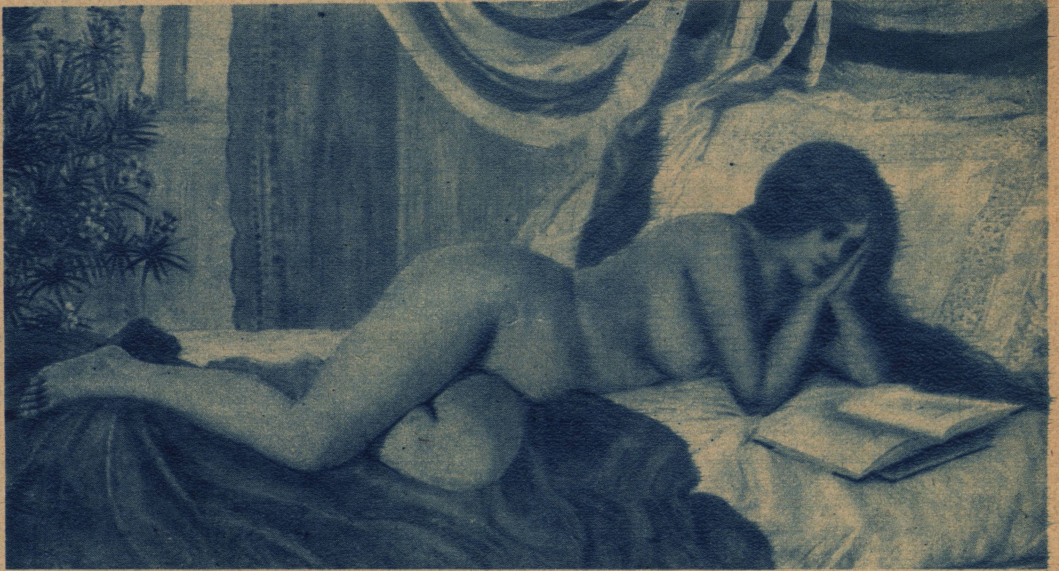




A DUTCH WOMAN—BY MME. J. COMERRE-PATON

This is the fourth picture of a series we are publishing for art supervisors and public school teachers; another will appear in an early issue. Teachers can use the large picture of "A Dutch Woman" and pin it to the wall in their class room. The smaller pic-

tures can be clipped apart and distributed to the students. They will get opportunity, then, to write compositions on art, costume design, or on Holland; pasting the pictures on their composition sheets. The original is in excellent condition in a French gallery.



"MORGENSTUNDE"—E. MARX'S PAINTING IN THE LEIPSIQ GALLERY

Sculptor Conquering Paralysis

Here and there about New York can be seen the marks of Philip Martiny. There are twenty-four full-size statues on the Hall of Records wrought by his hands. There is a figure of Athena on the Frick mansion on Fifth avenue. There are several groups in the home of the late Senator Clark.

All these were done in the days when Martiny had just come into his own after being for several years a pupil-aide of Augustus Saint-Gaudens, the dean of American sculptors. With his own studio not far from that once occupied by the old master, Martiny had literally cut a place for himself.

Then there came a morning, three years ago, when, he woke as though out of an evil dream. Still dazed a bit, he started to get up. His right arm was limp, his right leg he could hardly move. They have remained the same ever since, paralyzed.

Now the sculptor sits through the days at his home in Bayside, L. I., waiting for life to come back to the hand that failed. He models as best he can with the left hand. He has developed it well. But it doesn't suffice. So he sits and waits. His hair and his Vandyke are graying with the vigil.

"Occasionally I feel a spark of life in the arm," he says. "That has given me hope. Some day it will come back. With my leg there has been progress. I now am able

to move it almost as freely as I once did. But it is the arm and the hand that I need. And I feel life there often enough to give me much hope."

Martiny is an Alsatian. In his native land he began to work with clay early. He fashioned all sorts of figures and ornaments, and was looked upon as something of a boy prodigy.

"There was a sculptor there named Francois," he says, "who was particularly adept in the fashioning of draperies in clay. His work fascinated me. He was splendid, and it is not a knack which every sculptor has by any means.

"One day I asked him to tell me how he did it. Not every sculptor would have done so, but this man took an interest in me. He drew from my pocket a silk handkerchief which I always carried and, letting it fall this way and that in folds, he told me his secrets. In two weeks I knew all that he knew about the sculpture of draperies. With his knowledge I decided to come to America.

"When I first landed here, a very young man, I got work as a decorator. In those days \$6 a day was good pay, and I was doing well. But in my own time I worked at my sculpture. In the shop of another man Saint-Gaudens saw some of my work.

He told the man to send me around to see him.

"I went, walking on air. It was just at the time he had finished his Farragut, which now stands in Madison Square. He told me that MacMonnies was leaving him, going to Paris, and that he needed some one to work with him. He offered me the place, and I leaped at it, for to work with such a master was an honor.

"He was a wonderful man—a man free with all that he knew and eager to help. Soon after I became his assistant he began modeling a head of the Beeman baby. Part of my job was to make grotesque things in clay to keep the baby amused. In this way I had a good chance to study the child.

"When Saint-Gaudens had finished the head I volunteered the criticism that the skull was not large enough. 'Go ahead and make it, then,' he said. And I did. But he wouldn't let me touch the face. He wanted to work that out himself.

"Later, when he did 'The Puritan,' I had another chance. He was not satisfied with the drapery work. He called me in. 'I'm going downstairs to work on my Lincoln,' he said. 'I want you to work out the folds around the knee. Call me in half an hour to see what you have done. Remember, just take the nicest folds.'

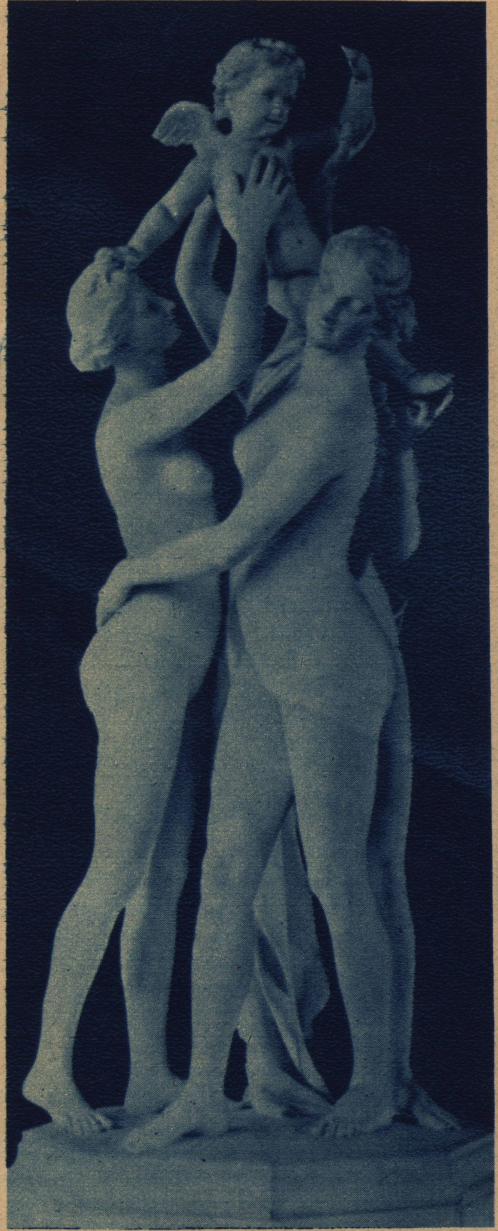
"I recalled all my good friend had told me in Alsace. I knew that this was my real chance. I worked with a real spirit. I didn't just take the nicest folds. I took them all. I made it my own way. And I didn't stop at the knee. I worked to the thigh.

"It was several hours later that I remembered he had told me to call him in half an hour. I called him. He came up and looked at it. He told me it was beautiful. He took me by the shoulders and told me again. I was elated.

"I worked with him for five years. They were wonderful years, too. I was not with him when he did the Diana which now stands in Madison Square Garden, but I remember that he did it twice—he didn't like the first one."

When Martiny branched out to his own studio success followed success. He was commissioned to do the figures on the Agricultural Building at the Chicago World's Fair. When it was finished he was given the Arts Building to do also.

He did a panel of babies for the "stairway in the Library of Congress in Washington and two figures which stand on the newell posts there. He did a Civil War



THE THREE GRACES

monument which stands in front of Jersey City's City Hall and which is called "Peace." It is a memorial to the men of the city who fell in the Civil War.

When the war came he did a group which stood for months in the triangle at the corner where Fifth avenue and Broadway meet at Twenty-third street. It was called "The Allies." In it were four soldier figures—American, French, British and Italian—charging forward, and over them the figure of Victory.



HAGAR AND ISHMAEL—PAINTED BY Mlle. IDA WAUGH

At the close of the war he was commissioned to do several memorial figures. One stands in Chelsea Square, another in Abingdon Square.

And then there came that morning in 1921, when he woke to find his right side useless.

"Three years ago," he says. "It has been an eternity. I have wanted so to work. My brain works. But my hand will not. Still there is that occasional twinge of life."—*Philadelphia Public Ledger*.

THE BLACK VENUS

One of the most curious relics of paganism remaining in a Christian country is the gigantic black stone figure of a woman which is to be seen in a forest of the district of Morbihan in Brittany.

It is known as "The Black Venus," but probably dates far back of the time when the Greeks and the Romans worshipped that goddess. Antiquarians assert that this figure belongs to the age of the serpent-worshippers, one of whose subterranean temples is in the neighborhood. This would make the figure far older than the Christian era.

The statue is that of a huge uncouth woman, with a sullen, angry countenance, her

form enveloped in a loose mantle. The superstitious Bretons have always worshipped the figure, asserting that it has power over the weather and the crops. If the idol is neglected they declare that the grain dies on the ear, and if the anger of the "black woman" is further roused a tidal wave sweeps over Morbihan.

Twice the stone was cast into the sea by pious folks, who hoped thereby to put an end to this idolatry, and twice the peasants dragged it back and set it up in its old place.

Some two hundred years ago Count Pierre de Lannion, on whose estate the figure stood, in order to save the statue from both friends and enemies dragged it by forty yoke of oxen to his own chateau and set it up in the courtyard. He cut an inscription on the base of the pedestal, declaring the figure to be a Venus carved by Caesar's soldiers.

Like a woman's reputation, nothing hurts the nude in Art more than base insinuations and unfair criticism.—*Anonymous*.

If you plan to go on a lengthy vacation this summer, let us know in advance and the issue will be forwarded to you there. Don't miss any of your subscription.



A HUNTRESS—SCULPTURE BY F. BARRIAS



IN THE FOREST—PAINTED BY F. VON PAUSINGEK

Plea For Art Centers

Public recreation work must be supplemented by private organizations, said Mrs. V. G. Simkhovitch, director of Greenwich House, New York, at a recent meeting of the Federation Social Service Forum.

"It is a psychological fact that many children and young people are in utter dread of being 'recreated'," she said, "and need some further stimulus to worth-while amusement than the public playgrounds offer.

"One of the most successful forms of recreation of this kind may be found in community art centres, where young people may receive competent training in painting, sculpture, music or other form of art.

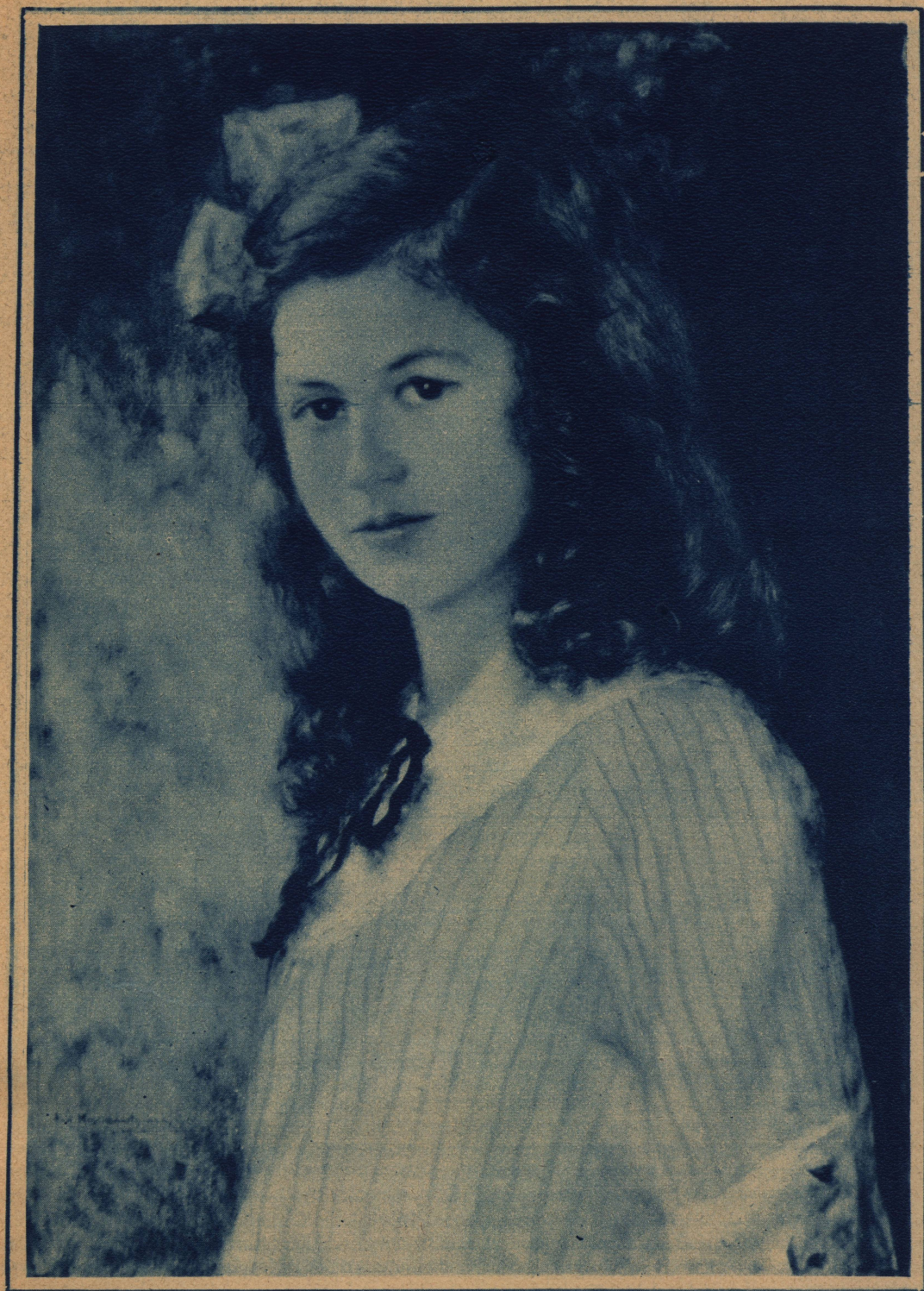
"The idea is not primarily to make professional artists, but to provide recreation plus a sound technical knowledge. Every neighborhood should offer the advantages of such

centres, which tend to keep our young people from frivolous or dangerous forms of amusement."

LONE AMERICAN EXHIBITOR

Raymond Duncan, founder of the Greek-gowned, bare-legged, bare-headed, sandal-wearing cult, is practically the only American exhibitor at the International Exposition of Decorative Arts in Paris this spring, unless the United States reverses its decision not to participate.

Duncan, in his customary garb, despite the ultra-Marchy weather, appeared at the Grand Palais recently to complete arrangements for his display of textiles, hand woven and decorated by the cult, which will be shown in the Grand Palais itself.



"BLUETTE"—BY PAUL MOSCHOWITZ, NATIONAL ACADEMY OF DESIGN EXHIBITION



PSYCHE VON ZEPHYR GETRAGEN—SERIES II—FROM PAUL THUMANN'S "AMOR UND PSYCHE"
Page Forty-eight

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New printed matter, for students and dealers, has just been issued by the Economy Drawing Table Manufacturing Co. of Adrian, Michigan. The company, headed by R. C. Manning, manufactures a high grade of architects' and artists' drawing table in addition to their regular line of wood and steel drafting room furniture.

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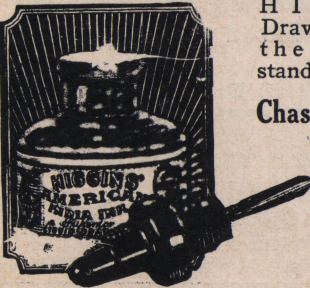
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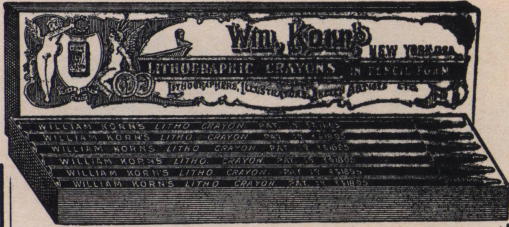
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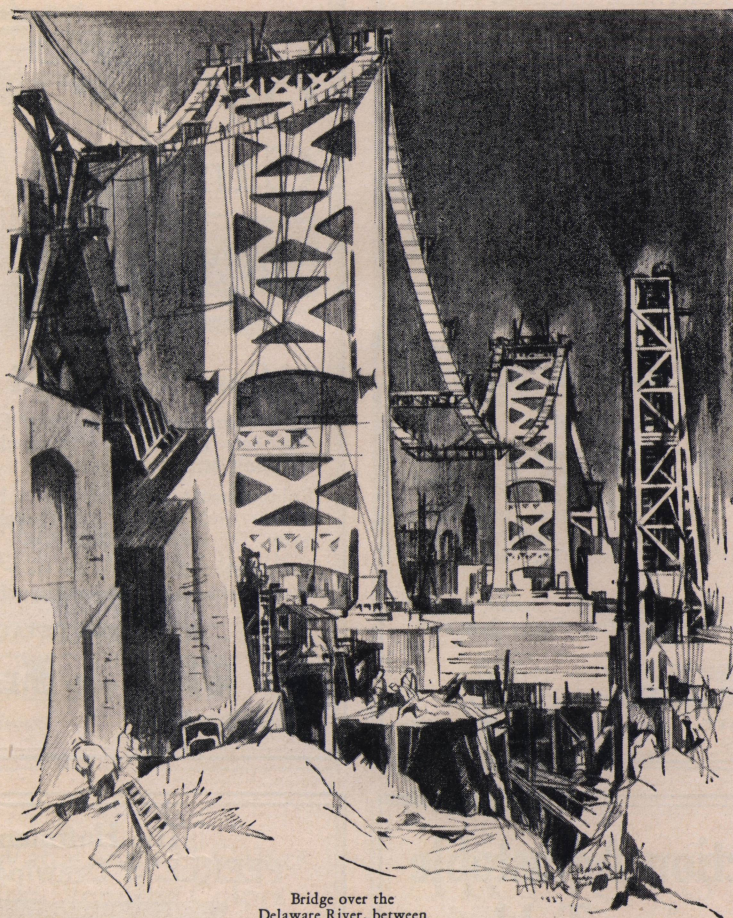
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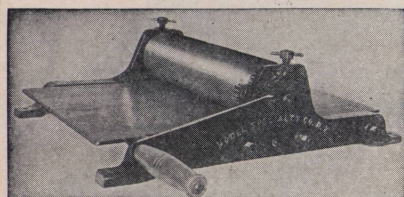
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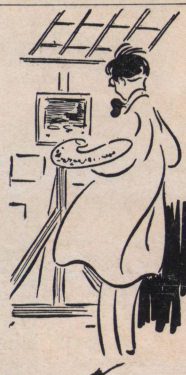
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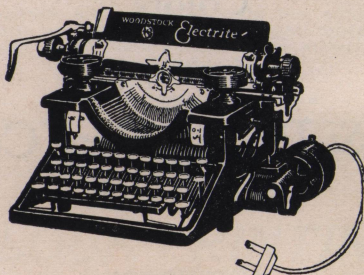
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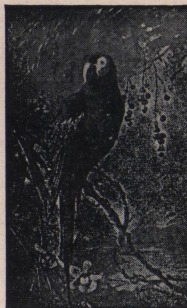
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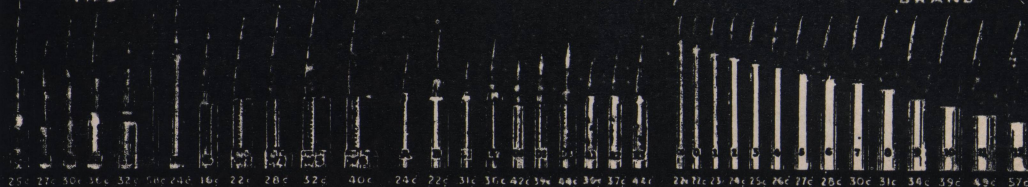
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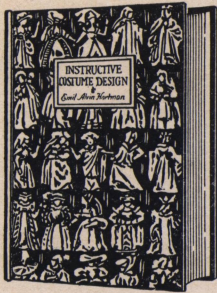
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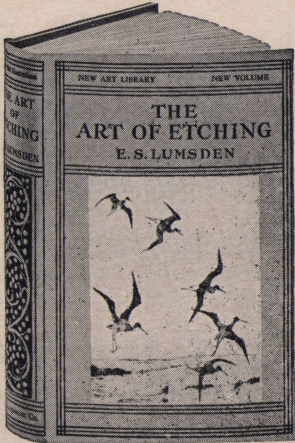
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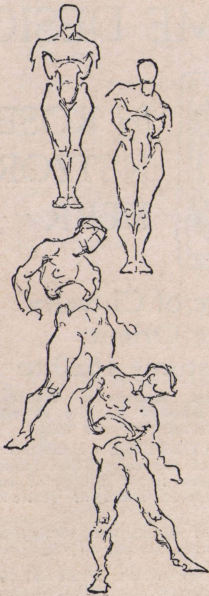
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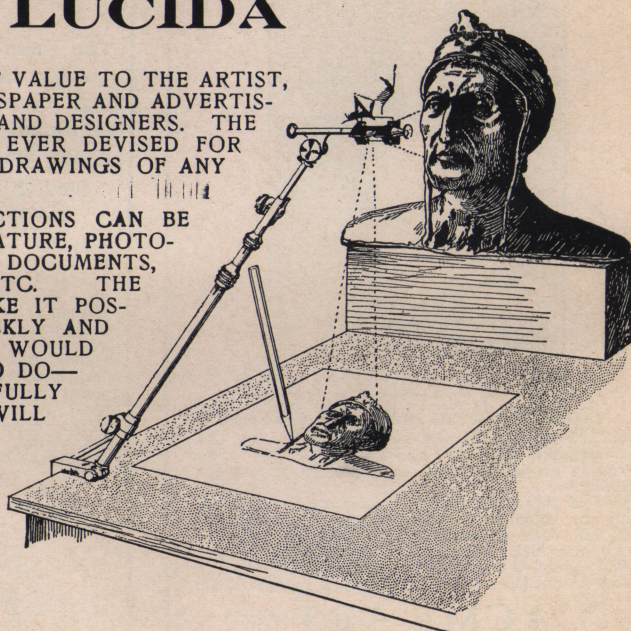
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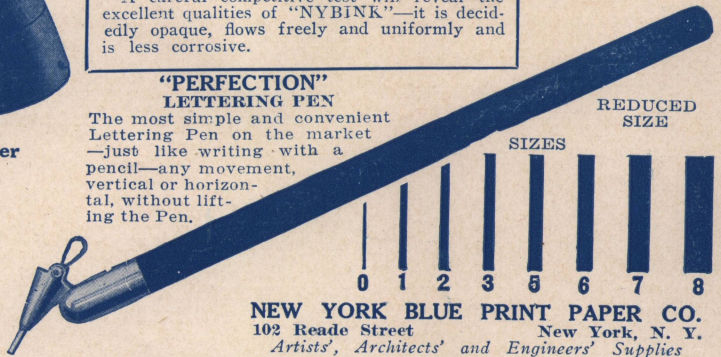
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The Goertz-Cutter is an ingenious handle for making use of safety razor blades of the Gillette type. Artists, Teachers and layout men find it invaluable for cutting paper, cardboard or canvas to size and for removing paint. It can be used for practically every purpose for which a cutting, scraping or slicing edge is needed.

A splendid advertising novelty. Prices in Quantity.

Brushed Brass—25 Cents (Leatherite Sheath—10 Cents)

Black Nickel—Gold Plated Slides—50 Cents, Polished Nickel Finish—75 Cents

Polished Gold Plated (Engine turned design)—One Dollar.

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NOTE: Jobbers and Dealers Write For
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